

play guitar with...

the best of

ac/dc

**thirteen of their greatest songs
with 'soundalike' backing tracks
and full instrumental demos on CD**



play guitar with...

the best of

ac/dc



Published by
Wise Publications
14-15 Berners Street, London W1T 3LJ, UK

Exclusive Distributors:
Music Sales Limited
Distribution Centre, Newmarket Road,
Bury St Edmunds, Suffolk IP33 3YB, UK

Music Sales Pty Limited
20 Resolution Drive,
Caringbah, NSW 2229, Australia

Order No. AM998052
ISBN 978-1-84938-159-8
This book © Copyright 2010 Wise Publications,
a division of Music Sales Limited.

Unauthorised reproduction of any part of this
publication by any means including photocopying
is an infringement of copyright.

Printed in the EU

www.musicsales.com

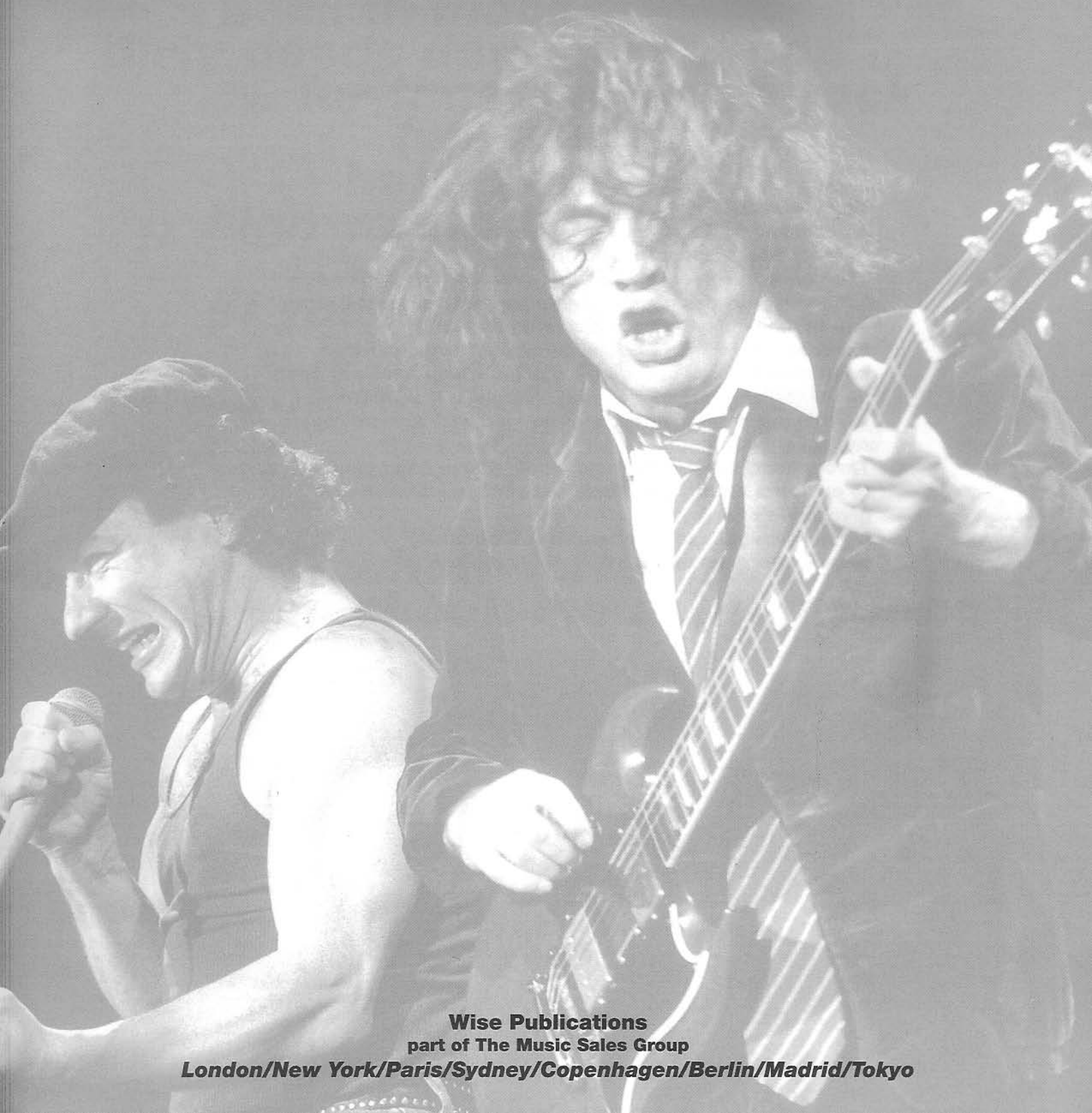
Compiled by Nick Crispin
Music arranged by Arthur Dick
Edited by Tom Farncombe
Music processed by Paul Ewers Music Design

CD recorded, mixed and mastered by Jonas Persson
Additional programming by Rick Cardinali
All guitars by Arthur Dick
Bass by Tom Farncombe
Drums by Noam Lederman

play guitar with...

the best of

ac/dc



Wise Publications

part of The Music Sales Group

London/New York/Paris/Sydney/Copenhagen/Berlin/Madrid/Tokyo

Your Guarantee of Quality

As publishers, we strive to produce every book to the highest commercial standards.

The music has been freshly engraved and the book has been carefully designed to minimise awkward page turns and to make playing from it a real pleasure.

Particular care has been given to specifying acid-free, neutral-sized paper made from pulps which have not been elemental chlorine bleached. This pulp is from farmed sustainable forests and was produced with special regard for the environment.

Throughout, the printing and binding have been planned to ensure a sturdy, attractive publication which should give years of enjoyment.

If your copy fails to meet our high standards, please inform us and we will gladly replace it.

8 back in black
dirty deeds done dirt cheap 17
23 for those about to rock
(we salute you)
hells bells 37
47 highway to hell
it's a long way to the top
(if you wanna rock 'n' roll) 54
61 let there be rock
rock and roll ain't noise pollution 72
81 rock 'n' roll train
thunderstruck 89
100 t.n.t.
whole lotta rosie 107
116 you shook me all night long

Brought to you by TinyA

== PLEASE DO NOT BUY / SELL THIS EBOOK ==

guitar tablature explained

Guitar music can be notated in three different ways: on a musical stave, in tablature and in rhythm slashes

RHYTHM SLASHES: are written above the stave. Strum chords in the rhythm indicated. Round noteheads indicate single notes.

THE MUSICAL STAVE: shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.

TABLATURE: graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together Open D chord

definitions for special guitar notation

SEMI-TONE BEND: Strike the note and bend up a semi-tone ($\frac{1}{2}$ step).

WHOLE-TONE BEND: Strike the note and bend up a whole-tone (full step).

GRACE NOTE BEND: Strike the note and bend as indicated. Play the first note as quickly as possible.

QUARTER-TONE BEND: Strike the note and bend up a $\frac{1}{4}$ step

BEND & RELEASE: Strike the note and bend up as indicated, then release back to the original note.

COMPOUND BEND & RELEASE: Strike the note and bend up and down in the rhythm indicated.

PRE-BEND: Bend the note as indicated, then strike it.

PRE-BEND & RELEASE: Bend the note as indicated. Strike it and release the note back to the original pitch.

HAMMER-ON: Strike the first note with one finger, then sound the second note (on the same string) with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the note to be sounded, strike the first note and without picking, pull the finger off to sound the second note.

LEGATO SLIDE (GLISS): Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

MUFFLED STRINGS: A percussive sound is produced by laying the first hand across the string(s) without depressing, and striking them with the pick hand.

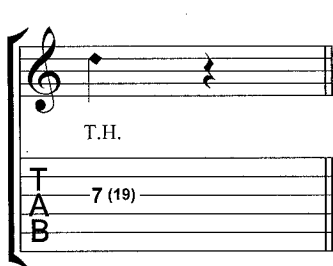
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.

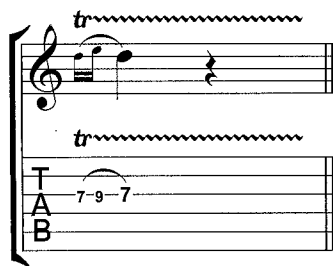
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE (GLISS & RESTRIKE) Same as legato slide, except the second note is struck.

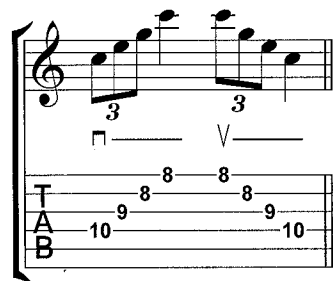
TAP HARMONIC: The note is fretted normally and a harmonic is produced by tapping or slapping the fret indicated in brackets (which will be twelve frets higher than the fretted note.)



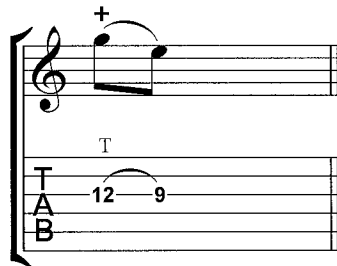
TRILL: Very rapidly alternate between the notes indicated by continuously hammering-on and pulling-off.



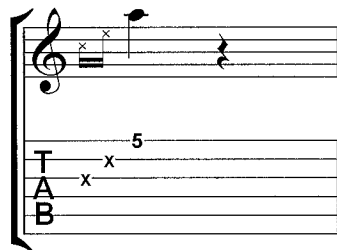
SWEEP PICKING: Rhythmic downstroke and/or upstroke motion across the strings.



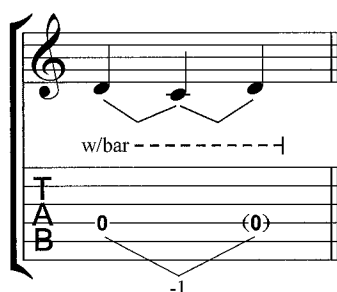
TAPPING: Hammer ('tap') the fret indicated with the pick-hand index or middle finger and pull-off to the note fretted by the fret hand.



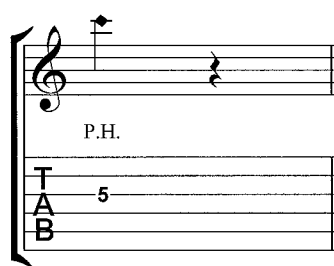
RAKE: Drag the pick across the strings with a single motion.



VIBRATO DIVE BAR AND RETURN: The pitch of the note or chord is dropped a specific number of steps (in rhythm) then returned to the original pitch.



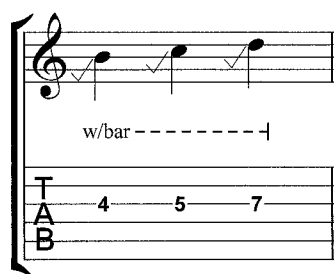
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



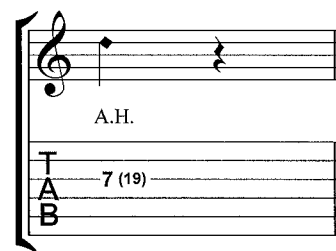
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



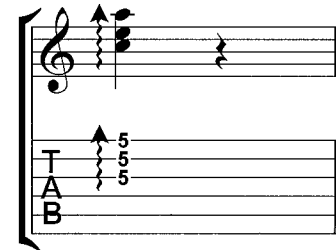
VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



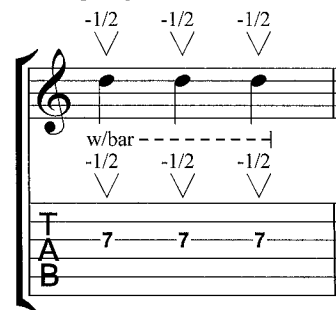
ARTIFICIAL HARMONIC: The note fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in brackets) while plucking the appropriate string.



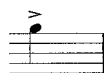
ARPEGGIATE: Play the notes of the chord indicated by quickly rolling them from bottom to top.



VIBRATO BAR DIP: Strike the note and then immediately drop a specific number of steps, then release back to the original pitch.



additional musical definitions



(*accent*) Accentuate note (play it louder)

D.S. al Coda

Go back to the sign (8), then play until the bar marked **To Coda** then skip to the section marked **Coda**



(*accent*) Accentuate note with greater intensity

D.C. al Fine

Go back to the beginning of the song and play until the bar marked **Fine**.



(*staccato*) Shorten time value of note

tacet

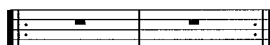
Instrument is silent (drops out).



Downstroke



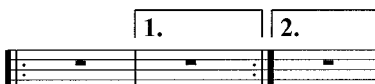
Upstroke



Repeat bars between signs

NOTE: Tablature numbers in brackets mean:

1. The note is sustained, but a new articulation (such as hammer-on or slide) begins
2. A note may be fretted but not necessarily played.



When a repeat section has different endings, play the first ending only the first time and the second ending only the second time.

**Words & Music by
Angus Young, Malcolm Young & Brian Johnson**

Full performance demo: CD 1 track 1
Backing only: CD 2 track 1

E⁵ D⁵ A⁵

— let loose from the noose that's kept me hang-in' a - bout... I keep
in a bang, with a gang, they got - ta catch me if they want me to hang, 'Cause I'm

T 3 3 3 2 2 2 2
A 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0

2 4 2 5 2 6 2 7

E⁵ D⁵ A⁵

look-in' at the sky 'cause it's get - tin' me high, for - get the hearse 'cause I'll nev-er die. I got
back on the track and I'm beatin' the flack, no - bo-dy's gon-na get me on an-oth-er rap. So

T 3 3 3 2 2 2 2
A 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0

3 0 3 0 2 2 0

full

E⁵ D⁵ A⁵

nine lives, cat's eyes, a - bus-in' ev - 'ry one of them and run-nin' wild.} 'Cause I'm
look at me now, I'm just - a mak-in' my play, don't try to push your luck, just get out - ta my way.}

T 3 3 3 2 2 2 2
A 2 2 2 2 2 2 2
B 0 0 0 0 0 0 0

2 4 2 5 2 6 2 7

Chorus A⁵ E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵ B⁵

back, yes I'm back... Well I'm

T 2 2 4 2 4 2 4 2 4
A 2 2 4 2 4 2 4 2 4
B 0 0 2 0 2 0 2 0 2

G^5 D^5 A^5 G^5 D^5 A^5

back, yes I'm back. Well I'm

TAB

3 3 3 3 2 2 3 3 2 2 3 2

0 0 0 0 0 0 0 0 0 0 0 0

3 3 3 3 2 2 3 3 2 2 3 2

E^5 B^5 A^5 B^5 A^5 E^5 B^5 A^5 B^5

back, back,

TAB

2 2 4 2 4 2 4 2 4 2 4 2

2 2 4 2 4 2 4 2 4 2 4 2

0 0 2 0 2 0 2 0 2 0 2 0

G^5 D

back in black, _ yes I'm back in black. _

TAB

3 3 3 3 3 3 3 3 2 2 2

0 0 0 0 0 0 0 0 3 3 3

3 3 3 3 3 3 3 3 0 0 0

Chords: D⁵, A/C[♯], E⁵, A⁵, E⁵, A⁵

TAB: 14 15 15 15 14 (14) 12 14 12 14 14 14 14 14 15 14

Chords: E⁵, D⁵, A/C[♯], E⁵

TAB: 12 12 12 15 15 15 15 12 15 12 12 14 15 15 14 (14) 12 14 12 14 14 12 13 14

Chords: E⁵, D⁵, A/C[♯], E⁵, A⁵, E⁵, A⁵

TAB: 12 14 14 14 12 14 15 14 (14) 12 14 14 (14) 15 12 15 12 12 12 14 (14)

Chords: E⁵, D⁵, A/C[♯], E⁵

let ring...

TAB: 0 0 3 5 4 0 5 3 3 0 2 0 2 2 14 12 15

Chords: D⁵, A/C[♯], E⁵, A⁵, E⁵, A⁵

D.S. al Coda

Well I'm

TAB: 0 5 3 3 5 0 3 0 2 3 0 2 0 0 2 14 14 12 14 14

♢ Coda

D

(E⁵)

back in _____ black. _

(Gtrs. 1+2)

TAB

2 2 2
3 3 3
2 2 2
0 0 0

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

(A⁵)

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

(E⁵)

Well I'm

TAB

0 5 4 2 4 3 2 5 2 6 2 7 0 5 4 2 4 3 2 5 2 6 2 7

Chorus

A⁵ E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵ B⁵

back, _____ back, _____

TAB

2	2	4	2	4	2	4	2	4
2	2	4	2	4	2	4	2	4
0	0	2	0	2	0	2	0	2

G⁵ D⁵ A⁵ G⁵ D⁵ A⁵

back, _____ back, _____

TAB

3	3	3	2	2	2	3	3	3
0	0	2	0	2	2	0	0	2
3	0	0	0	0	0	3	0	0

E⁵ B⁵ A⁵ B⁵ A⁵ E⁵ B⁵ A⁵

back, _____ back, _____ I'm

TAB

2	2	4	2	4	2	4	2	4
2	2	4	2	4	2	4	2	4
0	0	2	0	2	0	2	0	2

Outro

E⁵ D⁵ A/C[#] E⁵

Gtr. 2 w/Fig. 1(x2)

D⁵ A/C[#] E⁵ A⁵ E⁵ A⁵

E⁵ D⁵ A/C[#] E⁵

6

8^{va}

(8)

D⁵ A/C[#] E⁵ A⁵ E⁵ A⁵

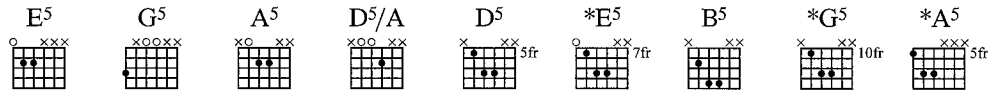
Continue solo ad lib. to fade

dirty deeds done dirt cheap

Words & Music by
Angus Young, Malcolm Young & Bon Scott

Full performance demo: CD 1 track 2
Backing only: CD 2 track 2

© Copyright 1976 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.



Intro
2 bar count in: $\text{♩} = 138$

1, 2, 3. 4.

Gtr. 2 (elec.) E^5 G^5 E^5 A^5 E^5 D^5/A E^5 E^5 D^5 $*E^5$

Gtr. 1 (elec.) mf All Gtrs. w/dist. 1. If you're

TAB $\begin{array}{cccccccc} 0 & 0 & 2 & 2 & 2 & 3 & 2 & 7 \\ 2 & 2 & 2 & 2 & 2 & 2 & 2 & 7 \\ 0 & X & 0 & 0 & 0 & (0) & 0 & 5 \end{array}$

Play Gtr. 1 part

Verse $*E^5$

hav - in' trou - ble with the high school head, he's giv - in' you the blues.
2. You got prob - lems in your life of love, you got a bro - ken heart.
(3.) got a la - dy and you want her gone, but you ain't got the guts.

(Gtr. 3) 8^{va} (17) (3rd) Gtr. 3 tacet, cont. with written part

TAB $\begin{array}{cccc} 9 & 9 & 9 & 9 \\ 9 & 9 & 9 & 9 \\ 0 & 0 & 0 & 0 \end{array}$

D^5 $*E^5$

You wan - na gra - du - ate but not in his bed,
He's dou - ble deal - ing with your best friend,
She keeps nag - gin' at you night and day,

TAB $\begin{array}{cccc} 7 & 7 & 9 & 9 \\ 7 & 7 & 9 & 9 \\ 5 & 5 & 0 & 0 \end{array}$

here's what you got - ta do. ——— Pick up the phone, I'm —
 that's when the tear - drops — start, fel - la. Pick up the phone, I'm —
 e - nough to drive — you nuts. Pick up the phone, leave —

TAB

7 7 9
 7 7 9
 5 5 0

— al - ways home, call me an - y - time. ——— Just ring: three six two — four
 — here alone, — or make a so - cial — call. — Come right in, for -
 — her alone, — it's time you made a stand. — For a fee, — I'm

TAB

7 7 9 7 7
 7 7 9 7 7
 5 5 0 5 5

three six o, ——— I lead a life of crime. ———
 - get a - bout him, we'll have our - selves a ball. ———
 hap - py to be your back door man. ——— Ooh!

TAB

9 7 7 9 7 7 9 9 9 9 9
 9 7 7 9 7 7 9 9 9 9 9
 0 5 5 0 5 5 0 0 0 0 0

Chorus

A⁵ G ⑥ 3fr A ⑤ 0fr *E⁵ *E⁵ D⁵ *E⁵ A⁵

Dirt - y deeds_ done dirt cheap. Dirt - y deeds_ done dirt cheap. Dirt - y deeds_

TAB: 2 2 0 | 2 0 2 | 1 2 0 | 2 3 2 | 2 2 0

To Coda ♪

A⁵ G ⑥ 3fr A ⑤ 0fr *E⁵

done dirt cheap. Dirt - y deeds_ and they're done dirt cheap.

TAB: 2 0 2 | (2) 0 |

1. D⁵ 2.

Dirt - y deeds_ and they're done dirt cheap. done dirt cheap.

Gtr. 3 (elec) 3

ff w/dist.

TAB: 7 7 7 7 | 7 7

Solo

B⁵ A⁵ B⁵ A⁵

Play Gtr. 3 part

full full full hold bend...

TAB: 9 9 9 7 (7) 7 10 10 10 10

B⁵ A⁵

Harm. Harm.

TAB

B⁵ D⁵ A ⑤ 0fr

TAB

E⁵ G⁵ E⁵ A⁵

TAB

E⁵ D⁵ E⁵

TAB

E⁵ G⁵ E⁵ A⁵

6 6 6 6 6 6 6 6

TAB

E⁵ D⁵ E⁵ D⁵ *D.S. al Coda*

3. If you

6 6 6 6 6 6 6 6

TAB

♩ *Coda* E⁵ let ring...

Dirt - y deeds_ and they're done dirt cheap. Dirt - y deeds_ and they're done dirt cheap.

(1^o) let ring...

TAB

E⁵ G⁵ E⁵ A⁵ E⁵ E⁵ D⁵/A E⁵

Con - crete shoes, cy - a-nide, T. N. T. done dirt cheap.

mf

TAB

E⁵ G⁵ E⁵ A⁵ E⁵ E⁵ D⁵/A E⁵

Neck - ties, con - tracts, high volt - age, done dirt cheap.

TAB

2	0	2	3
2	0	2	2
0	X	0	0
	3	0	0

[illegible]

Chords: *E5, *G5, *E5, A5, *E5, E5, D5/A, E5, (*E5)

Lyrics: Dirt - y deeds, _ they're read - y to send you on the cruise, _ done dirt cheap.

Tablature: 9, 9, 9, 7, 0 | 0, 3, 0, 0, 0, 0, 0, 0 | 9, 9, 9, 7, 0 | 9, 9, 9, 7, 0 | 9, 7, 5, 0 | 7, 2, 2, 0 | 2, 2, 0, 0

The musical score is written for guitar in E major (three sharps). It features a melody line with lyrics and a guitar accompaniment line. The melody line includes a capo position diagram at the top with fret numbers and chord symbols: *E⁵, *G⁵, *E⁵, *A⁵, *E⁵, *E⁵ D⁵ *E⁵, E⁵ 7fr, D⁵ 5fr, and E⁵ 7fr. The lyrics are: "Dirt - y deeds, dirt - y deeds, dirt - y deeds done dirt cheap. Aagh!". The guitar accompaniment consists of a series of chords and single notes. Below the guitar staff is a tablature (TAB) section with four lines of fret numbers.

Chord Diagram:

- *E⁵
- *G⁵
- *E⁵
- *A⁵
- *E⁵
- *E⁵ D⁵ *E⁵
- E⁵ 7fr
- D⁵ 5fr
- E⁵ 7fr

Lyrics:

Dirt - y deeds, dirt - y deeds, dirt - y deeds done dirt cheap. Aagh!

Tablature (TAB):

```

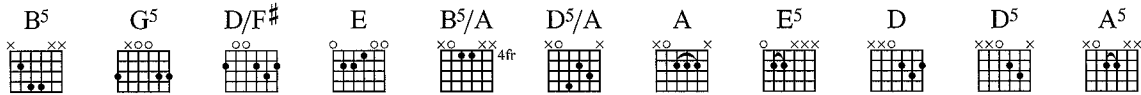
1 0 1 1 1 1 1 2 1 1 1 1 1 0 1 3 1
2 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
3 0 X 2 2 2 2 2 0 2 2 2 2 2 0 2 2
4 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0
  
```


for those about to rock (we salute you)

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

© Copyright 1981 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.

Full performance demo: CD 1 track 3
Backing only: CD 2 track 3



Intro $\text{♩} = 120$
2 bar count in: (B)

Gtr. 1 (elec.)

w/medium amp gain
mf Fig. 1

(Bm) (B⁵) (Bsus⁴)

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11 10-10-10-10-10-10-14-14 14-12-12-12-12-12-12-12

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11

Play Gtr. 1 part

B⁵ G⁵ D/F[#] E

Gtr. 2 (elec.)

mf w/low amp gain
Gtr. 1 w/ Fig. 1 (x4)

let ring

4 4 2 0 0 0 2 2 0

3 2 0

B⁵ G⁵ D/F[#] E

4 4 2 3 0 2 1 2 2 0

3 2 0

B⁵ B⁵/A G⁵ D/F[#] E

Let ring...

4 4 0 0 0 2 2 0

3 2 0

B⁵ B⁵/AG⁵ D/F# E

Gtr. 1

12-12-12-12-12-12-12-12 12-12-12-12-12-12-12-12

11-11-11-11-11-11-11-11 11-11-11-11-11-11-11-11

T
A
B

4 4
4 4
2 0

3 3
0 2
0 0
3 2

1
2
2
0

B⁵ B⁵/AG⁵

D/F#

E

1. *Ad lib. vocal*
2. We're on _____ to - night, _____ to the gui - tar bite. _____

let ring...

Fig. 2...

T
A
B

4 4
4 4
2 0

3 3
0 2
0 0
3 2

5 5 5
4 4 4
2 0 2

0 2

3 3
0 2
0 0
0 3

2 1
0 2
0 2
2 3

0

B⁵ B⁵/A G⁵ D/F# E 1. 2.

Yeah, yeah. _____ ow! _____

let ring...

...Fig. 2 ends

Verse B⁵ D/A A E G⁵ E

Stand up and be count - ed for what you are a - bout to re - ceive. _____

B⁵ D/A A E G⁵ E

We are the deal - ers, we'll give you ev - 'ry - thing you need. _____

B⁵ D/A A E G⁵ E

Hail, hail to the good times, 'cause rock has got the right of way. We
 rock at dawn on the front line, like a bolt right - a out of the blue. The

Gtrs. 1+2

T 4 3 3 3 2 2 3 0 1
 A 4 2 2 2 2 2 0 0 2
 B 2 (4) 0 0 0 0 0 3 0

B⁵ D/A A E G⁵ E

ain't no le - gend ain't no cause, we're just liv - in' for to - day. For
 sky's a - light with a gui - tar bite, heads will roll and rock to - night.

T 4 3 3 3 2 2 3 0 1
 A 4 2 2 2 2 2 0 0 2
 B 2 (4) 0 0 0 0 0 3 0

Chorus

B⁵ B⁵/A G⁵ D/F# E⁵

those a - bout to rock, we sa - lute you. For

Gtr. 1

Gtr. 2 w/ Fig. 2

let ring -----

T 4 4 3 3 5 5 5 0
 A 4 4 0 2 4 4 4
 B 2 0 0 2 2 0 2 2 2

B⁵ B⁵/A G⁵ D/F# E⁵ 1.

those a - bout to rock, we sa - lute you. 3. We

T 4 4 3 3 3
 A 4 4 0 0 2
 B 2 0 3 3 2 0

2. B⁵ B⁵/A G⁵ D/F# E⁵

For those a - bout___ to rock, we sa - lute you,___

Gtr. 2 w/Fig. 2

TAB: 7 7 7 7 4 4 3 3 3 2 2 0

B⁵ B⁵/A G⁵ D/F# E⁵

yes we do. For those a - bout___ to rock, we sa - lute you._____

let ring -----|

Gtr. 3 (elec.)

TAB: 5 5 5 0 4 4 4 4 3 0 3 10

Play Gtr. 3 part

Gtrs. 1+2

TAB: 3 2 0 0 2 1 2 2 0

Ah! Salute!

full full full full full full full full full full full full full full full full full full

3 3 3 3

TAB: 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Solo

A D/A A G⁵ D A D/A G D

P.M.---|

full full

5 8 5 8 7 5 7 7 (7) 5 7 7 7 4 5 7 5 7 7

Gtrs. 1+2

Fig. 3 -----| Gtrs. 1+2 w/ Fig. 3 (x7)

T	2	3	3	2	0	3	3	2	3
A	2	2	2	2	0	0	2	0	0
B	0	0	0	0	0	0	0	0	0
					3				

A D/A A G⁵ D A D/A A

full full full full full full full 1/4

5 5 8 5 7 5 5 8 7 5 8 7 5 5 7 7 10 13 10 10 10 12

G⁵ D A D/A A G⁵ D

1/2 1/2 1/2 full full full 1/2 full 1/2

(12) 10 12 12 12 12 (12) 13 13 13 (13) 10 13 13

A D/A A G⁵ D A D/A A

full 1/2 1/2 1/2 1/2 full 1/2 full 1/2

13 10 12 10 11 10 10 12 10 (10) 12 12

G⁵ D A D/A A G⁵ D

We're just a

8va

1/4 full full full

12 12 9 7 5 7 5 7 7 7 (7)

20 20 20

B⁵ D/A A E G⁵ E

bat - ter - y for hire with a gui - tar fire, rea - dy and aimed at you.

Gtrs. 1+2

Play Gtr. 1 part

4 4 2 (4) 3 3 3 2 2 1 1 0 1 0 2 2 0 3 0 2 2 0

B⁵ D/A A E G⁵ E

Pick up your balls and - a load up your can - non for the twen - ty one gun sa - lute. For

4 4 2 (4) 3 3 3 2 2 1 1 0 1 0 3 0 2 2 0

B⁵ G⁵ D A 1, 2. 3. A

those a - bout to rock, Fire! We sa - lute you. Oh, for you.

2° tacet

full full full full full

Gtrs. 1+2

T			8	8	7	5	5
A			10	10	9	7	7
B							

T			3	3	2	2	2
A	4	0	0	0	2	2	2
B	4	0	0	0	2	2	2
	2		3	3	0	0	0

B⁵ G⁵ D⁵ A

Ow! Fire! We sa - lute

full full full full full full full full full

T			10	10	10	10	10	9	9	9
A			13	13	13	13	13	12	12	12
B										

T			3	3	3	3	3	3	2	2	2
A	4	0	0	0	0	0	0	2	2	2	2
B	4	0	0	0	0	0	0	2	2	2	2
	2		3	3	3	3	3	0	0	0	0

B⁵

you. _____

TAB

9 12 9 12 7 10 7 10 7 10 7 10 7 10 7 10

full full full full full full full full full full full full full full full

TAB

2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 0

2 2 2 4 4 4 4 4 4 4 4 4 4 4 4 4 0

0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 0

G⁵ D⁵ A⁵ B⁵

We sa - lute _____

TAB

8 10 8 10 7 9 7 9 5 7 4 (4)

full full full full full

TAB

3 3 3 3 2 2 2 2 2 2 2 2 4 4 4

0 0 0 0 0 0 0 0 0 0 0 0 4 4 4

3 3 3 3 0 0 0 0 0 0 0 0 2 2 2

Chords: A⁵, B⁵

Tablature:

T	3	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
A	2	2	2	2	2	2	2	2	4	4	4	4	4	4	4	4	4
B	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2

...Fig. 4 ends

1.

Chords: G⁵, D⁵, A⁵

Tablature:

T	4	4	4	4	4	4	4	0	3	3	3	3	3	3	3	3	3	2	2	2	2	2	2	2	2	2	2
A	4	4	4	4	4	4	4	0	0	0	0	0	0	0	0	0	0	2	2	2	2	2	2	2	2	2	2
B	2	2	2	2	2	2	2	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2

A⁵ G⁵ D⁵ A⁵

— you. We sa - lute — you. —

(8)

full

17 22 22 19 22 22 15 14 10

17 16 12

T A B

2 2 2 3 3 3 3 2 2

2 2 2 0 0 0 2 0 0

0 0 0 3 3 0 0 0 0

3 3

Free Time

B⁵ A⁵ G⁵

(Shot) (Shot) (Shot)

T A B

4 2 0

4 2 0

2 0 3

Play written part (optional)

D/F# E

(Shot) (Shot) Fire! (Shot)

B⁵

T A B

2 1 1 4

0 2 2 4

2 0 0 2

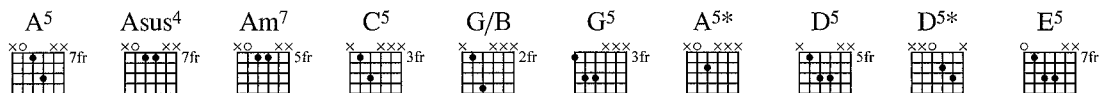
hells bells

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

© Copyright 1980 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.

Full performance demo: CD 1 track 4

Backing only: CD 2 track 4



♩ = 108

Intro A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ Am⁷ Asus⁴ C⁵ G/B A^{5*}
2 bar count in:

Gtr. 1 (elec.)

Gtr. 2 (elec.)

mf let ring... w/dist.

Gtr. 2 w/crunch dist.

Play Gtr. 1 part

Play 3 times

C⁵ G/B A^{5*}

(2°) add Gtr. 3 (elec.) w/crunch dist.

Gtrs. 1+2+3

1. A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ Am⁷ Asus⁴ C⁵ G/B A⁵

2.

A⁵ Asus⁴ G⁵ D⁵ C⁵ G/B

Gtr. 3 (A) D⁵ C⁵ G/B (A) D⁵ C⁵ G/B

T
A
B

2 0 2 7 5 7 0 5 5 0 2 0 2 7 5 7 0 5 5

Gtrs. 1+2

T
A
B

2 0 2 7 5 7 0 5 5 0 2 0 2 7 5 7 0 5 5

Verse (A⁵) D⁵ C⁵ G/B

1. I'm roll - in' thun - der, pour - in' rain,
(2.) black sen - sa - tions up and down your spine,

P.M. Fig. 1 Gtr. 3 tacet

T
A
B

2 0 2 7 5 7 5 7 7 0 5 5

Gtrs. 1+2 w/ Fig. 1 (A⁵) D⁵ C⁵ G/B

I'm com - in' on like a hur - ri - cane.
if you're in - to ev - il, you're a friend of mine. See my

(A⁵) D⁵ C⁵ G/B

white My light - nin's flash - in' a - cross the sky,
light flash - in' as I split the night, 'cause if

(A⁵) D⁵ C⁵ G/B

you're on - ly young but you're gon - na die.
good's on the left then I'm stick - in' to the right. I

Pre-Chorus

D⁵* **C⁵** **G⁵**

— won't take no pri - son - ers, won't spare no lives, —

TAB: 0 2 0 2 3 2 3 3 2 0 5 3 3

D⁵* **C⁵** **G⁵**

no - bo - dy's put - tin' up a fight. I —

TAB: 0 2 0 2 3 2 3 3 2 0 5 3 3

E⁵ **D⁵*** **A⁵***

— got my bell, I'm gon - na take you — to Hell, —

TAB: 0 9 7 9 9 7 9 9 9 0 3 2 2

E⁵ **G⁵**

I'm gon - na get ya, Sa - tan get ya. — Aw, Hell's

TAB: 0 9 7 9 9 7 9 9 9 9 3 3 3

Chorus

A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ Am⁷

bells, (at §) Sa - tan's call - ing to you, yeah, Hell's bells, - he's

Gtrs. 1+2+3

Gtr. 4 tacet at §

TAB

9 7 7 5 5 7 7 0 0 9 7 7 5

0 7 7 0 5 0 7 0 0 7 7 0

Asus⁴ C⁵ G/B A⁵ Asus⁴ Am⁷ Asus⁴

You got me ring - in' Hell's bells, - my temp - 'ra - ture's high, - Hell's

ring - in' them now, Hell's bells, - the temp - 'ra - ture's high, - Hell's

TAB

5 7 5 5 0 9 7 7 5 5 7 7 0 0

0 3 2 0 7 7 0 0 0 7 0 0

To Coda 1.

A⁵ Asus⁴ G⁵ D⁵ C⁵ G/B (A) D⁵

bells, - bells, - (§) a -

Gtr. 3

Gtrs. 1+2

TAB

9 7 7 0 3 3 3 3 5 5 0 2 0 2 7 5 7

0 0 0 0 0 0 0 0 3 2 0 0 0 0 7 5 5

0 3 3 3 0 0 0 0 0 0 0 0 0 0 5 5

C⁵ G/B (A) D⁵ C⁵ G/B

2. I'll give you

TAB

5 5 9 7 9 7 5 7 5 5

3 2 0 3 2

2. D⁵ C⁵ G/B A^{5*}

TAB

3 3 3 5 5 2

0 0 0 3 2 0

X X 0

Gtr. 4 (elec.)

mf

1/2 1/4 1/2 1/2

Yow!

P.S.

TAB

8 7 7 7 5 7 5 5 7 7 7 7

7 7 (7) 5 7 5 7 7 (7)

7 5 7

X

Play Gtr. 4 part

TAB

2 0

Fig. 4

Asus⁴ A⁵ Asus⁴ G⁵ D⁵* C⁵ G/B

8 tak - in' you down, — Hell's bells, — they're drag- gin' you down. — Hell's

(8)

full full

15 15 17 15 13 15 15 15 15

5 7 7 9 7 7 0 3 3 3 3 5 5 0

0 0 0 0 0 0 0 3 3 3 3 3 2 0

3 3 3 3 3 3 3 3 3 3 3 3 3 3

A⁵ Asus⁴ Am⁷ Asus⁴ A⁵ Asus⁴ C⁵ D⁵*

8 bells, — gon- na — split the night, — Hell's bells, — there's no way — to fight, — yeah.

(8)

Gtrs. 1+2

Gtrs. 1+2 w/Fig. 4

full full

17 15 13 15 15 17 15 13 (13) 17 (17)

Outro A⁵ C⁵ D⁵* A⁵ C⁵ D⁵*

Gtrs. 1+2 w/Fig. 2

1/4 full full

12 10 12 12 (12) 10 12 10 10 12 13 (13) 14 12 14 13 14 14

rake —

A⁵ C⁵ D⁵*

8va

full

10 12 12 10 20 17 20 17 20 17 20

TAB

A⁵ rit. C⁵

(8)

3

full

20 20 20 17 20 17 19 19 17 15 20 20 20 20 20 20 20

1/2

hold bend...

3

3

TAB

Gtrs. 1+2

3

1/4

2 0 2 0 5 3

TAB

D⁵ Freely A⁵

(8)

Hell's bells.

drum count: 1. 2. 3.

P.S.

3

20 19 17 19 17 19 20 20 20 20 20 20

X

X

2 0 2 0 3

TAB

highway to hell

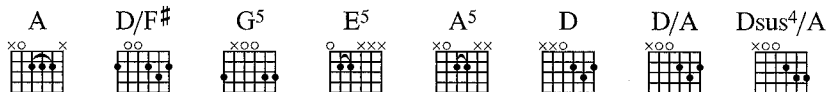
Words & Music by

Words & Music by Angus Young, Malcolm Young & Bon Scott

© Copyright 1979 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.

Full performance demo: CD 1 track 5

Backing only: CD 2 track 5



♩ = 110

Intro
2 bar count in:

Chords: A, D/F#, G⁵, D/F#, G⁵

Gtr.1 (elec.)

w/medium amp gain
mf

Play Gtr. 1 part

The Intro section consists of two measures. The guitar part (Gtr.1) plays a series of chords: A, D/F#, G⁵, D/F#, and G⁵. The bass line (B) provides a steady accompaniment. The tempo is marked as 110 beats per minute.

Verse

Chords: D/F#, G⁵, D/F#, A, D/F#, G⁵, D/F#, G⁵

1. Liv - in' ea - sy, liv - in' free,
2. No stop signs, speed limit,

The Verse section begins with a 2-bar count-in. The guitar part (Gtr.1) plays a series of chords: D/F#, G⁵, D/F#, A, D/F#, G⁵, and D/F#, G⁵. The bass line (B) provides a steady accompaniment. The lyrics are: "1. Liv - in' ea - sy, liv - in' free, 2. No stop signs, speed limit,"

Chords: D/F#, G⁵, D/F#, A, D/F#, G⁵

sea - son tic - ket on a one way ride. _ Ask - in' noth - in',
no - bo - dy's gon - na slow me down. _ Like a wheel,

The Verse section continues with the same chord progression: D/F#, G⁵, D/F#, A, D/F#, G⁵. The bass line (B) provides a steady accompaniment. The lyrics are: "sea - son tic - ket on a one way ride. _ Ask - in' noth - in', no - bo - dy's gon - na slow me down. _ Like a wheel,"

D/F# G⁵ D/F# G⁵ D/F# A

leave me be, tak - in' ev - 'ry - thin' in my stride.
gon - na spin it, no - bo - dy's gon - na mess me around.

T	3	3	3	3	3	3	2	2	2	2	2
A	2	2	0	2	2	0	2	2	2	2	2
B	0	0	0	0	0	0	0	2	2	2	2
	2	2	3	2	2	3	2	0	0	0	0

D/F# G⁵ D/F# G⁵ D/F# G⁵ D/F# A

Don't need rea - son, don't need rhyme, ain't noth - in' I'd
Hey, Satan, pay'n' my dues, play - in' in a

T	3	3	3	3	3	3	3	2
A	2	2	0	2	2	0	2	2
B	0	0	0	0	0	0	0	2
	2	2	3	2	2	3	2	0

D/F# G⁵ D/F# G⁵

rath - er do. Go - in' down, par - ty time,
rock - in' band. Hey mam - ma, look at me,

T	2	2	2	3	3	3	3	3
A	2	2	2	2	2	0	2	2
B	0	0	0	0	0	0	0	0
	2	2	3	2	2	3	2	3

D/F# G⁵ D/F# E⁵

my friends are gon - na be there too. I'm on the way to the prom - ised land. I'm on the

w/Gtr. 2 (elec.) sim.

Gtr. 2 w/low amp gain

T	3	3	3	3	2	2	2	2	2	2	2	2	2	2	2	2	2
A	2	2	0	2	2	2	2	2	2	2	2	2	2	2	2	2	2
B	0	0	0	0	2	2	2	2	2	2	2	2	2	2	2	2	2
	2	2	3	2	0	0	0	0	0	0	0	0	0	0	0	0	0

Chorus

high - way to hell, on the high - way to hell, -

Fig. 1

f

I'm on the high - way to hell, I'm on the

high - way to hell. 1. A

Gtr. 1

2. Dsus4/A D/A mm. Don't stop me.

Gtrs. 1+2

Chords: Dsus⁴/A, D/A, Dsus⁴/A, D/A

Gtr. 3 (elec.)

w/medium amp gain

7

Play Gtr. 3 part

Solo

Chords: A⁵, D, G⁵, D/F#

Gtrs. 1+2 w/Fig. 1 (x4)

full

5 7 5 5 7 5

5 5 7 5 5 7 7 7

Chords: A⁵, D, G⁵, D/F#, A⁵, D

1/2

1/4

1/2

1/4

full

full

(7) 5 7 7 5 7 4 4 2 3 0 2 4 5 5 4 4

Chords: G⁵, D/F#, A⁵, D

I'm on the

1/4

5 5 5 5 7 7 5 (0) 5 7 5 5 7 11 10 11 10

Chorus

high - way to hell, _____ on the high - way to hell, _____

Gtrs. 1+2 w/ Fig. 1 (x3)

15 $\frac{1}{2}$ 12 13 14

I'm on the high - way to hell, _____

17 $\frac{1}{4}$ 17 14 17 17 14

on the high - way to... Yeah!

hold bend

full $\frac{1}{2}$ full

15 16 15 15 17

P.S. -----

Gtrs. 1+2

2 2 2 2 3 3 2 3 2 3 2 3 0 0 0 0 3 3 2 3 0 0 0 0 3

A⁵ D/F# G⁵ D/F# A⁵ D

High - way to hell, _____ high - way to hell, _____

Gtrs. 1+2 w/Fig. 1 (x3)

1/4

17 13 14 17 13 14

0 0

G D/F# A⁵ D/A G D/F#

high - way to hell, _____

full

17 13 14 13 14 13 20 19 17 17 14 14

1/4

A⁵ D/A

high - way to hell. And I'm go - in' down _____

8va

1/4 full

14 13 15

Gtrs. 1+2

2 2 2 0 2 3 0 0 0 0

2 2 2 0 2 3 0 0 0 0

0 0 0 0 0 0 0 0 0 0

G⁵ D

all _____ the _____ way, _____

8va
tr

tr 12-15-12

T
A
B

Gtr. 2

T
A
B

2	2	2	2	3		2
3	3	3	3	3		3
2	2	2	2	0		2
0	0	0	0	0		0

A⁵

On the high-way to hell. _____

(8)
(tr)

(tr)

12-16-12 14-17-12

T
A
B

T
A
B

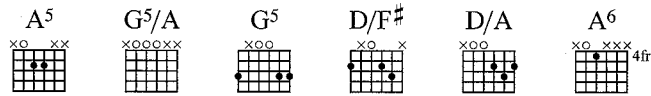
2	2	2	2	2	2
2	2	2	2	2	2
0	0	0	0	0	0

it's a long way to the top (if you wanna rock 'n' roll)

Full performance demo: CD 1 track 6
Backing only: CD 2 track 6

Words & Music by
Angus Young, Malcolm Young & Bon Scott

© Copyright 1976 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.



Intro

2 bar count in:

$\text{♩} = 132$

(A⁵)

1.

2.

Gtr. 2 (elec.) *f* w/dist.

Gtr. 1 (elec.) *f* Fig. 1 w/dist.

TAB

3 5 (5) 3 0

2 2 X X 2 X X 2 X 0 2 2 X X 2 X 0 2 2 X X 2 X 0

X 0 X 0 X 0 X 0 X 0 X 0 X 0 X 0

Play Gtr. 1 part

(A⁵)

1, 2.

3.

G⁵/A

1. Ri -

Gtr. 1 w/Fig. 1

Verse (A⁵)

- din' on the high - way, go - in' to a show, stop -
- tel, mo - tel, make you wan - na cry, la -

1° only

Gtr. 1 w/Fig. 1

Gtr. 2 tacet

TAB

2 2 2 0

8

- in' on the by - ways, play - in' rock 'n' roll. Get - tin' robbed, -
 - dies do the hard sell, know__ the rea - son why. Get - tin' old, __

8

__ get - tin' stoned, __ get - tin' beat __ up, bro - ken bones. __ Get - tin' had, -
 __ get - tin' grey, __ get - tin' ripped __ off, un - der paid. __ Get - tin' sold -

8

TAB

5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6

8

__ get - tin' took, __ I'll tell you folks, it's hard - er than it looks. } It's a
 __ se - cond hand, __ that's __ how it goes, play - in' in a band. }

8

TAB

5 5 5 5 5 5 5 5

6 6 6 6 6 6 6 6

cont. in slashes

8

Gtr. 1

P.M. - - -

TAB

2 2 2 2 2 2 2 2

0 0 0 0 0 0 0 0

Interlude

Gtr. 2 (A⁵)

Fig. 2

P.M. -- 1

1.

G⁵/A

Gtr. 2 w/Fig. 2

cont. in slashes

2.

A⁵ G⁵/A A⁵ G⁵/A A⁵ A⁵

Gtr. 1

Gtr. 3 (elec.)

f w/dist. & chorus

Play 3 times

Play Gtr. 3 part

(G⁵) (D/F#) (A⁵) (G⁵/A)

TAB

Gtrs. 1+2

TAB

(A⁵) (G⁵/A) (G⁵) (D/F#) (A⁵)

TAB

Gtrs. 1+2

TAB

G⁵/A A⁵ G⁵/A G⁵ D/F#

8va

TAB

Gtrs. 1+2

TAB

(A⁵)

8va

Measures 1-4 of the first system. The treble staff shows a melodic line with a trill in measure 2 and a bend in measure 3. The tablature indicates frets 17, 19, and 20, with techniques like 1/4 bends and full bends.

(G⁵)
(8)

(D/F#)

(A⁵)

Measures 5-8 of the first system. The treble staff shows a melodic line with a trill in measure 5 and a bend in measure 6. The tablature indicates frets 17, 19, 20, and 9, with techniques like full bends and 1/4 bends.

D.S. al Coda

Measures 9-12 of the first system. The treble staff shows a melodic line with a trill in measure 9 and a bend in measure 10. The tablature indicates frets 2, 0, and 2, with techniques like full bends and 1/4 bends.

Play Gtr. 1 part

Coda

It's a long way to the top—

G⁵ D/F[#]

— if you wan - na rock 'n' roll. — Well, it's a

A⁵ A⁶ A⁵ A⁶ G⁵/A A⁵ A⁶ A⁵ A⁶ A⁵

long way, oh, it's a long way, it's a

(A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A)

long way, such a long — way.

(A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A)

Repeat ad lib. to fade

(A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A) (A⁵) (G⁵/A)

let there be rock

Words & Music by
Words & Music by Angus Young, Malcolm Young & Bon Scott

© Copyright 1977 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.

Full performance demo: CD 1 track 7

Backing only: CD 2 track 7

Intro ♩ = 183
2 bar count in:

G⁵ E⁵ A⁵ B⁵ E A B

Gtr. 2 (elec.) G⁵ E⁵ G⁵ E⁵ G⁵

Gtr. 1 (elec.)

f w/dist. P.M. P.M.

Play Gtr. 1 part

1, 2, 3. 4.

E⁵ A⁵ E⁵ G⁵ E⁵ G⁵ E⁵ E

1. In the be -

P.M. P.M.

Verse

(E)

- gin - ning, back in
2. And it came to pass, that

Bass cued for Gtr.

cont. sim.



nine - teen fif - ty five, —
rock 'n' roll — was born,

man — did - n't know 'bout a rock
and all a - cross the land, — ev - 'ry



'n' roll show, — and all — that jive. —
rock-ing band — was blow-ing up a storm.

The white man had the schmaltz,
And the gui - tar man got fa -



— the black man had — the blues, —
- mous, the bus'-ness man got rich. —

no - one knew what they was
And in ev - 'ry bar — there was a



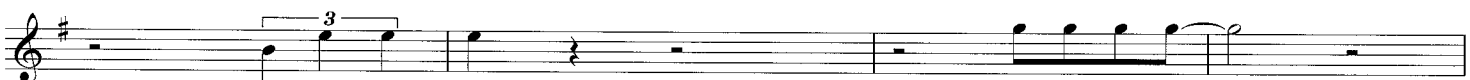
gon - na do — but Tchai - kov - sky had — the news. He said,
su - per - star — with a sev-en year itch.

"Let there be sound,"
There were fif - ty mil - li - on fin-



and there was sound. —
- gers learn-ing how to play,

"Let there be light," —
and you could hear the fin - gers pick -



- ing, and there was light.
and this is what they had to say,

"Let there be drums," —
"Let there be light, —



there was drums.
sound,

"Let there be gui - tar,"
drums,

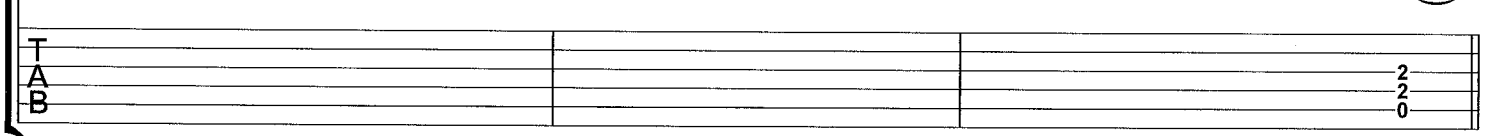
To Coda ☺



there was gui - tar. —
gui - tar."

Oh, — let there be rock.
Oh, — let there be rock.

Gtrs. 1+2



Interlude

1.

2.

Gtr. 3 (elec.)

f P.S. -----
w/dist.

Play Gtr. 3 part

Fig. 1 -----

Gtr. Solo

Gtrs. 1+2 w/ Fig. 1

B⁵

Gtrs. 1+2

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature contains fret numbers: 0-0-3-4-0-0-3-4, 0-0-3-4-0-0-3-4, 0-0-3-4-0-0-3-4, and 0-0-4-4-2-2-4-4.

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature contains fret numbers: 5-5-4-4-2-2, 4-4, 0-0-4-4, 2-2-4-4, 5-5-4-4-2-2, 4-4, 2-2-4-6-6, 4-4-6-6. Above the second staff, the text "B⁵" is written. Below the second staff, the text "Gtrs. 1+2" is written. The third staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature contains fret numbers: 4, 4, 2, 4, 4, 2, X, 4, X, 4, X, 2.

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature contains fret numbers: 4-4, 6-6-4-4, 6-6, 2-2-4-6-6, 4-4-6-6, 4-4-6-6-4-4, 14-14-13-10-11-13-10, 14. Above the second staff, the text "A⁵" is written. Below the second staff, the text "Gtrs. 1+2" is written. The third staff is a guitar tablature with two lines, T (Treble) and B (Bass). The tablature contains fret numbers: 4, X, 4, 4, X, 4, 4, X, 2, 2, 0, 2, 2, 0, X, 2, X, 2, X, 0.

A

Gtrs. 1+2

cont. in slashes

Gtr. 2

G⁵ E⁵ G⁵ E⁵ G⁵

*fret at 12th and right hand tap w/plectrum along 2nd string

Gtr. 1

P.M.-----| P.M.-----|

Play Gtr. 1 part

1, 2, 3. 4.

E⁵ A⁵ E⁵ G⁵ E⁵ G⁵ E⁵ E Verse

3.One night in the club called 'The

P.M.-----| P.M.-----| cont. in slashes

Gtrs. 1+2

G⁵ E⁵ A⁵ E⁵ G⁵ E⁵ E G⁵

Shak-ing Hand,' there was a for - ty two de - ci - bel_ rock ing band.

E⁵ A⁵ E⁵ G⁵ E⁵ E G⁵

And the mu - sic was good_ and the mu - sic was loud,_____

E⁵ A⁵ E⁵ G⁵ E⁵ E

and the sing - er turned, and he said_____ to the crowd,

Gtrs. 1+2

TAB

0	2	0	0
X	2	0	X
3	0	0	3

Chorus

"Let there be rock!"

Gtrs. 1+2 w/ Fig. 1

Gtr. 3

f full

TAB

2	2	2	7
0	0	0	7

Play Gtr. 3 part

Gtr. Solo

TAB

7	7	7	7	7	7	7
7	7	7	7	7	7	7

1/4 full 1/4

TAB

full 1/2 1/4 1/4

TAB

1/4

TAB

B⁵

full full 1/4

TAB

Gtrs. 1+2

cont. in slashes

TAB

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the corresponding guitar tablature. The second system contains the next two measures. The melody is written in treble clef with a key signature of one sharp (F#). The guitar part is in standard tuning (E, A, D, G, B, E) and uses a mix of chords and single notes. The tablature for the first system shows chords 7, 9, 10, and 9. The tablature for the second system shows chords 9, 9, 7, and 8.

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff. Below the staff, there are three staves labeled 'T', 'A', and 'B' for guitar tablature. The tablature for the first system is as follows:

Measure	T	A	B
1	7	8	
2	9	9	
3	10	11	
4	9	9	
5	7	8	
6	9	9	
7	10	11	
8	9	9	
9	7	8	
10	9	9	
11	10	11	
12	9	9	
13	7	8	
14	9	9	
15	10	11	
16	9	9	

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. The first measure contains a whole note chord (F#4, A4, C5). The second measure contains a whole note chord (B4, D5, F#5). The third measure contains a whole note chord (G#4, B4, D5). The fourth measure contains a whole note chord (A4, C5, E5). The fifth measure contains a whole note chord (B4, D5, F#5). The sixth measure contains a whole note chord (G#4, B4, D5). The seventh measure contains a whole note chord (A4, C5, E5). The eighth measure contains a whole note chord (B4, D5, F#5). The system ends with a double bar line.

(8)

T 21 21 19 21 21 21 19 19 19 21
A
B

B

Freely

B

(8)

T 22 22 22 22 22 22 22 22 22 22 22 22
A
B

E

(8)

T 19 22-19 21 19 21 (21)-19-19-21 22 21 21 14 13 12 12 15 21 20 19
A
B

B

(8)

T 22 22 22 22 22 22 19-17 17 19 17 19 22 19
A
B

(8)

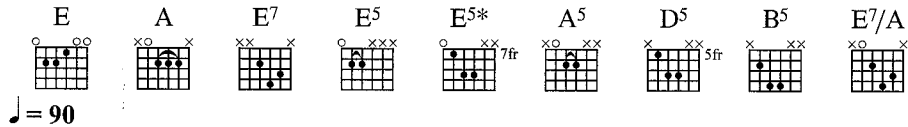
T 21 19 21 19 21-19 21 21 19-21-19 21 21 19 19 21
A
B

rock and roll ain't noise pollution

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 8
Backing only: CD 2 track 8

© Copyright 1980 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.



Intro
2 bar count in:

E A E⁷ A E⁵ E A E⁷

(tacet 1° & 2°)
Throw away your fancy clothes.
Because rock 'n' roll ain't no riddle man. And while you're out there
To me it makes

Gtr. 1 (elec.)
w/pick and fingers
w/medium amp gain
mp

Play Gtr. 1 part

1-3. 4.

A E⁵* E A E⁷ E⁵* E A E⁷

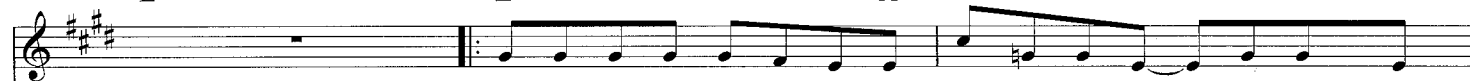
sittin' on a fence.
good, good sense. (Spoken 2°) Hey there all you middle men,
so get off your ass and come down here. Good sense, yeah let's go.

w/Gtr. 2 (elec.)
f w/pick

A⁵ E⁵ E A E⁷ A⁵ E⁵* 1. E A E⁷

2.

Verse

E⁵*E⁵A⁵

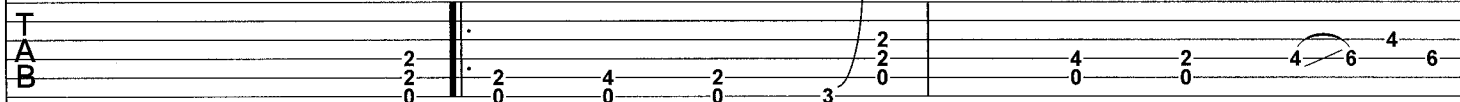
1. Hea - vy de - ci - bels are play - in' on my gui - tar, — we got vi -
 2. I took a look in - side your bed - room door, you

Gtr. 1



Fig. 1...

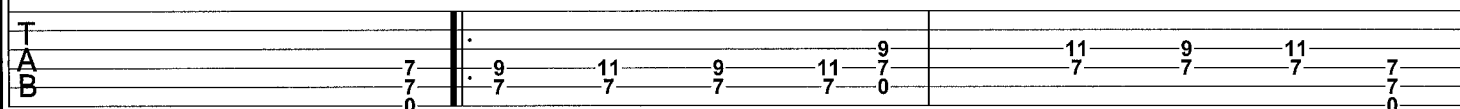
1/4



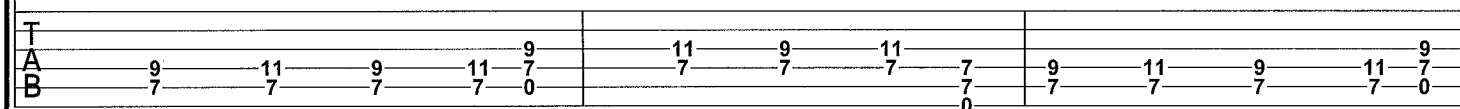
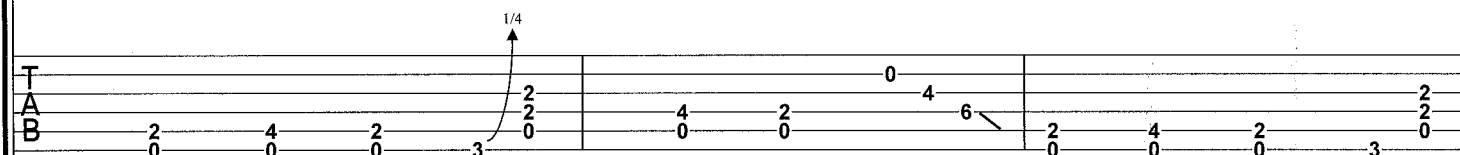
Gtr. 2



Fig. 1a...

E⁵A⁵E⁵A⁵

-bra - tions com - in' up from the floor. — Well, just lis - 'nin' to the rock that's giv - in'
 looked so good ly - in' on your bed. Well, I asked — you if you want - ed a - ny



E⁵A⁵

too much_ noise. Are you deaf, you wan - na hear some_ more? _____ } We're just
 rhy - thm and love, _ you said you wan - na rock 'n' roll in - stead. _____ }

...Fig. 1 ends

TAB

0	4	2	0	4	6	2	2	2	2	2	2	2	2	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

...Fig. 1a ends

TAB

11	9	11	7	9	11	9	11	9	11	9	11	9	11	0
7	7	7	7	7	7	7	7	7	7	7	7	7	7	0

Pre chorus

talk - in' a - bout the fu - ture, _____ for - get a - bout the past. _____ It - 'll

Fig. 2...

TAB

9	7	0	0	4	9	0
9	7	0	0	4	9	0
7	5	0	0	2	7	0

Fig. 2a...

TAB

1	3	0	4	0
2	2	1	4	1
2	0	2	4	2
0	0	2	2	0

E⁵ D⁵ A⁵ E A E⁷

al - ways be with us, it's nev - er gon - na die, nev - er gon - na die. Rock 'n' roll

Gtrs. 1+2

...Fig. 2 ends Fig. 3...

...Fig. 2a ends Cont. in Gtr. 1 stave

Chorus

A⁵ E⁵ E A E⁷ A⁵ E⁵*

ain't noise pol - lu - tion, rock 'n' roll ain't gon - na die.

1.

E A E⁷ A⁵ E⁵ E A E⁷

Rock 'n' roll ain't noise pol - lu - tion, rock 'n'

roll, it will sur - vive. (Yes it will. Ha ha ha!) ain't no pol - lu -

...Fig. 3 ends

TAB

2 2 9 2 2 3 3 1/4

0 0 7 0 0 0 0 0

- tion, rock 'n' roll is just rock 'n' roll.

Gtr. 3 (elec.)

full

2 2 3 2 2 9 2 2 4

0 0 2 0 0 3 0 0 0

Play Gtr. 3 part

Solo

Gtr. 1 w/Fig. 1
Gtr. 2 w/Fig. 1a

TAB

2 2 3 2 2 4 5 (5) 8 8 8 8 5 0 4 4 4 9 9 9 9 12-10

3 3 4 2 2 4 6 6 9 9 9 9 4 4 4 4 9 9 9 9

full

12 12 13 14 12 12 14 15 14 (14) 12 14 12 12 12 16 (9) 15 15

14 12 13 14 12 12 14 15 14 (14) 12 14 12 14 12 16 (9) 15 15

E⁵ A⁵

E⁵ D⁵

8va

Gtr. 1 w/ Fig. 2
Gtr. 2 w/ Fig. 2a

B⁵ E⁵ E⁵ D⁵ A⁵

(8)

A⁵ E⁵ E A E⁷ A⁵ E⁵*

ain't noise pol - lu - tion, rock 'n' roll ain't gon - na die.

TAB: 14 14 12 12 14 9 10 9 12 14 14 12 15

E A E⁷ A⁵ E⁵ E A E⁷

Rock 'n' roll ain't no pol - lu - tion, rock and

TAB: 9 10 9 12 14 14 12 12 14 9 10 12

A⁵ E⁵*

roll it will sur - vive. Rock and

TAB: 12 15 15 15 12 16 12 12 14 14 16

Gtrs. 1+2

TAB: 0 0 2 1 1 2 2 2 2 0

E⁷ A⁵ E⁵ E A

roll ain't no pol - lu - tion, rock and

full full full full full full full

15 15 15 12 12 12 12 14

17 17 17 14 14 14 14 16

14

3 2 2 3 0 0 2

4 2 2 4 1 1 2

2 0 0 2 2 2 0

3 (3) 0 0 0

E⁷ A⁵ E^{5*} E A

roll, _____ it - 'll nev - er die. _____ Rock and

full full full full full full full

15 17 20 20 12 12 14

17 19 19 19 14 14 16

3 2 2 9 0 0 2

4 2 2 9 1 1 2

2 0 0 7 2 2 0

3 0 0 0 0 0 0

roll_ ain't_ no pol - lu - tion, rock and roll, _____ ah_

TAB

15 15 13 12 12-14 15 14 (14) 12 12 12 12 15 15

full full 1/2 full full full full full

TAB

3 4 2 2 3 0 1 0 2 3 4 2 2

2 2 0 2 2 2 2 2 2 2 2 2 0

3 (3) 0 0 0 0 0 0

_____ rock 'n' roll, _____ is just a rock 'n' roll, yeah.

E5*

TAB

(15)

TAB

2 2 2 2 9 9 9 9

0 0 0 0 0 0 0 0

3 1/2

gradual bend

**Words & Music by
Angus Young & Malcolm Young**

© Copyright 2008 Leidseplein Presse B.V.
Administered by J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.

A^5 D^5 G^5 D/A $A^{5(7)}$

2 bar count in:

bar count in: $A^5 \quad D^5 \quad A^5 \quad D^5$

Gtr. 1 (elec.)

[illegible]

Play Gtr. 1 part

$$A^5 \quad D^5 \quad A^5 \quad D^5$$

Gtrs. 1+2 (elec.)

*chord played by Gtr. 1 only

1, 2.	A^5	3.	A^5
-------	-------	----	-------

Verse A⁵ D/A A⁵ D/A

$$A^5 D/A \quad A^5 D/A \quad A^5$$

Verse A⁵ D/A A⁵ D/A A⁵ D/A A⁵ D/A A⁵



The musical notation for the Verse of 'The Sound of Silence' is shown on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a whole rest. The second measure contains a half note G4. The third measure contains a half note A4. The fourth measure contains a half note B4. The fifth measure contains a half note C5. The sixth measure contains a whole rest. The seventh measure contains a half note G4. The eighth measure contains a half note A4. The ninth measure contains a half note B4. The tenth measure contains a half note C5. The eleventh measure contains a whole rest. The twelfth measure contains a half note G4. The thirteenth measure contains a half note A4. The fourteenth measure contains a half note B4. The fifteenth measure contains a half note C5. The notation is in a single system.

1. One hot an - gel,
2. One hard ring a bell,

one cool__ de - vil.
old school re - bel.

Gtr. 1

cont. in slashes

Gtr. 2 tacet

T	3	3	3		3	3		
A	2	2	2		2	2	2	
B	2	4	2	4	2	4	2	
	0	0	0	0	0	0	0	

1° Gtr. 1 only; 2° Gtrs. 1+2

A⁵ D/A A⁵ D/A

A⁵ D/A A⁵ D/A A⁵

cont. in stave



Your mind on a fan-ta-sy,
A ten for the re-vel-ry,

liv-ing on the ec-sta-sy.
jam-ming up the a-gen-cy.

Pre-chorus

A⁵

G⁵

D⁵

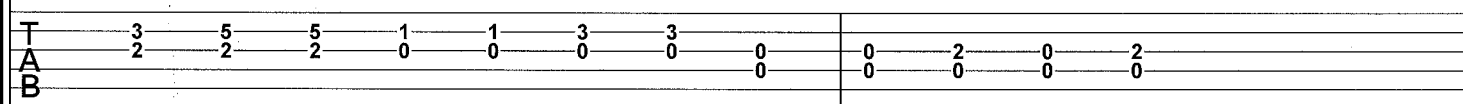


Give it all, give it, give it what you got.
Shake it, take it, take it to the spot.

Gtr. 1



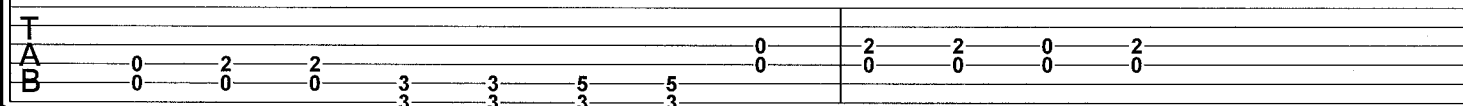
Fig. 1



Gtr. 2



Fig. 2



Gtr. 1 w/ Fig. 1
Gtr. 2 w/ Fig. 2

A⁵

G⁵

D⁵



Come on, give it all a lot.
You know she made it real-ly hot.

A⁵

G⁵

D⁵

A⁵

G⁵



Pick it up and move it, give it to the spot.
Get it on, give it up, come on give it all you got.

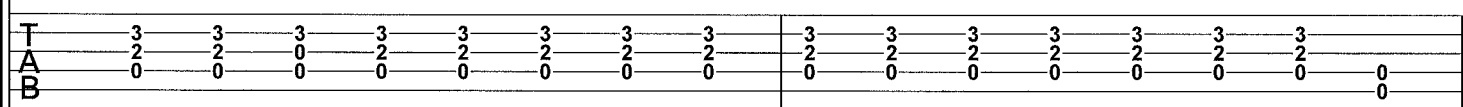
Your
Your

D⁵



mind on a fan-ta-sy, liv-in' on the ec-sta-sy.
mind on a fan-ta-sy, liv-in' on the ec-sta-sy,

Gtrs. 1+2



2. G⁵ D⁵ A⁵ G⁵ D⁵

run - nin' right off the track.

Gtr. 3 (elec.)

ff P.S.-----

3

full 1/4 full full full

TAB

Play Gtr. 3 part

Gtrs. 1+2

cont. in slashes

TAB

A⁵ G⁵ D⁵ A⁵ G⁵ D⁵

1/2 1/4 1/4 1/4

TAB

D⁵ A⁵

gradual slide

1/2

TAB

A⁵ D/A A⁵ D/A A⁵ D/A A⁵ D/A A⁵

Verse

Gtr. 3 tacet

Play rhythm slashes

3. One hot South-ern Belle, son of a de - vil,

A⁵ D/A A⁵ D/AA⁵ D/A A⁵ D/A A⁵

cont. in stave

a school - boy's spell - ing bee, a

Verse

A⁵⁽⁷⁾

D/A

A⁵

school-girl with a fan - ta - sy. 4. One hard ring a bell,

Gtr. 3

10 8 10 8 8 7 5

1/2 1/4 full

Gtrs. 1+2

Play Gtr. 3 part

5 0 5 0 5 0 5 0 4 0 4 0 4 0 4 0 2 0 2 0 2 0 2 0

Gtrs. 1+2 w/ Fig. 3

A⁵⁽⁷⁾

D/A

A⁵A⁵⁽⁷⁾

D/A

all screwed up. A

5 5-8 13 13 13 13

full

A⁵A⁵⁽⁷⁾

D/A

A⁵

ten on the re - vel - ry, jam - ming up the a - gen - cy.

15 (15) 13 15 12 13 (13)

full

Gtrs. 1+2

G⁵D⁵A⁵

Pre-chorus

Shake it, take it, take it to the spot.

full 10 12 10 11 10 13 13 1/2

TAB

G⁵D⁵A⁵G⁵D⁵

You know she make it real - ly hot, yeah. Give it all get it up,

full 10 13 10 12 13 12-11 10-12 13-10 12 11 10-12 1/2 15-13 14 13 14

TAB

A⁵G⁵D⁵A⁵

come on, give it all you got. You know she just like it.

8va 1 1/2 17 20 20 17-19 17 20 20 17 20 full full

TAB

Gtrs. 1+2 A⁵ D/A A⁵ D/A G⁵ D⁵ A⁵

Outro chorus

Run - a - way train, — (run - nin' — she's run - nin' right — off — the track. — off — the track.)

(8)

full

TAB

P.M.

9 7 x

A⁵ D/A A⁵ D/A G⁵ D⁵ A⁵

Run - a - way train, yeah, run - nin' — right — off — the track. —

full

TAB

G⁵ D⁵ A⁵ G⁵ D⁵

Give it all, — give it up, come on, give it all you got. Run a - way train, —

full

full

full

full

hold bend...

15 15 15 15 15 15 15 13 14

TAB

thunderstruck

Words & Music by
Angus Young & Malcolm Young

© Copyright 1990 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.

Full performance demo: CD 1 track 10

Backing only: CD 2 track 10

Intro $\text{♩} = 138$

2 bar count in:

N.C.(B)

1° tacet -----

Gtr. 1 (elec.)

mf w/crunch dist.

TAB

Play Gtr. 1 part

(Em)

(B)

Ah.

Ah.

Fig. 1 -----

TAB

Play 4 times

Play 6 times

Thun - der!

Ah.

TAB

guns, yeah, tore me a - part. You've been

TAB

4 2 0 2 0 2 0 2 0 2 0

thun - der - struck. Rode down the

TAB

4 2

Verse

high - way, — broke the li - mit, we hit the town. — Went through to Tex - as, — yeah —

TAB

4 2

Tex - as — and we had some fun. We met some girls; some danc - ers who gave a good time. —

TAB

4 2

Broke all the rules, played all the fools, yeah, — yeah, they, they, they blew our minds. —

T
A
B

4
2

Bridge

(B⁵) (A⁵) (E⁵) (A⁵) (B⁵) (A⁵) (E⁵) A⁵

And I was sha- kin' at the knees, could I come a- gain please? —

Gtrs. 2+3

Gtr. 1 w/Fig. 1 (x8)

(Gtr. 2) - cont. sim

T
A
B

4 2 2 0 9 9 7 0 2 0 4 2 2 0 2 0 2 0

Play Gtr. 3 part

(B⁵) (A⁵) (E⁵) (A⁵) (B⁵) (A⁵) (E⁵)

Yeah, the la- dies were too kind, you've been thun- der -

All Gtrs. tacet

T
A
B

4 2 2 0 2 0 4 2 2 0 2 0

Chorus

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵) (E⁵)

- struck. Thun - der - struck, yeah, - yeah, yeah, thun - der -

Fig. 3 -
Gtr. 1 w/ Fig. 1 (x3)

T
A
B 4 2 0 0 2 0 2 0 4 2 0 0 2 0 2 0

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵)

- struck. Ooh, thun - der - struck.

T
A
B 4 2 0 0 2 0 2 0 4 2 0 0 2 0

(E⁵) (B⁵)

Yeah. Ooh, I was

Gtr. 3

Gtr. 2

T
A
B 2 0 2 4 2 0 4 2 4 2 4 2

shak - ing at the knees, _____ could I come a - gain _____ please? _____

Gtr. 4 (elec.)

ff w/dist. P.S.-----|

T
A
B

4 2 4
4 2

X
X

Play Gtr. 4 part

T
A
B

4
2

Gtr. solo (E⁵) (B⁵) (A⁵) (E⁵) (E⁵) (B⁵)

full

Gtrs. 2+3

T
A
B

9 9 9 9 7 7 7 10 7 9 7 9 (9) 7 9 7

2 4 2 0 2 0 2 0 2 4 2 0 2 0

(A⁵) (E⁵) (E⁵) (B⁵)

3 3 3 3

full P.H.-----| full

TAB 7 9 9 9 9 7 9 9 (9) 7 9 11 9 9 12 9 9 9 7 6

TAB 2 0 2 0 2 0 4 2 0 2 0

(A⁵) (E⁵) (E⁵) (B⁵) (A⁵) (E⁵)

8^{va}

3 3

1/4 full 1/2 full 1/2 full 1/2 full 1/2 full full full

TAB 9 9 7 9 17 17-14 17 17-15-17 14-17-14 17 14 17 (17) 15 16 15 15 (15)

TAB 2 0 2 0 2 0 4 2 0 2 0 2 0 2 0

(B⁵) (A⁵) (B⁵) (A⁵)

Ah. Ah.

Gtr. 1 w/ Fig. 1

full

TAB 9 7 9 7 9 7 9 9 7 9 9 7 9

Gtrs. 2+3

TAB 4 2 2 0 4 2 2 0

Ow! Ooh, thun - der -

Gtr. 1 w/ Fig. 1 (x5) P.S.-----

TAB

Chorus

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵) (E⁵)

- struck, thun - der - struck, - yeah, yeah, yeah, thun - der -

Gtrs. 2+3 w/ Fig. 3
Play Gtr. 3 part

B⁵ A⁵ E⁵ B⁵ A⁵ E⁵

- struck. Thun - der - struck, - yeah, yeah, yeah. Said

TAB

(B⁵) (E⁵) (B⁵) (E⁵) 1. 2.

yeah, it's all right, - we're do - ing fine. - fine so fine. Thun - der -

Gtr. 1 w/ Fig. 1 (x2)

Gtrs. 2+3

TAB

Outro

(B⁵) (A⁵) (E⁵) (B⁵) (A⁵)

- struck, yeah, yeah, yeah, thun - der - struck, -

Gtr. 1 w/Fig. 1 (x8)
Gtrs. 2+3 w/Fig. 2 (x2)

1/4 1/2 1/2

16 15 17 15 16 (16) 15 15 12 14

T
A
B

Play written part

(E⁵) (B⁵) (A⁵) (E⁵)

thun - der - struck, - thun - der - struck. Whoa, - ba - by, ba - by, thun - der -

8va

3 3 3

1 1/2

14 12 12 12 (12) 14 14 13 12 15 12 12 15

T
A
B

(B⁵) (A⁵) (E⁵)

- struck. - You've been thun - der -

8va

full full full full

17 17 17 17 17

T
A
B

(B⁵) (A⁵) (E⁵)

- struck, Ah. You've been thun - der -

full 3 3 3 3 hold bend.... full full (21)

TAB 22 19 22 19 21 21 19 21 21 19 21 22 21 (21)

rall. (B⁵)

- struck.

Gtr. 1

TAB 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

Gtrs. 2+3

TAB 4 2

Play Gtr. 1 part

TAB 12 0 10 0 9 0 10 0 9 0 7 0 9 0 5 0 7 0 4 0 5 0 4 0 5 0 4 0 5 0 4 0

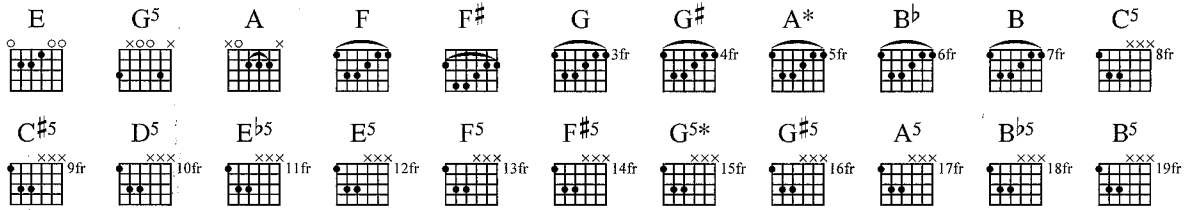
TAB 4 2 4 2

t.n.t.

Words & Music by
Angus Young, Malcolm Young & Bon Scott

© Copyright 1975 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.

Full performance demo: CD 1 track 11
Backing only: CD 2 track 11



Intro

2 bar count in:

$\text{♩} = 126$

Gtrs. 1+2 (elec.)

mf w/dist.

Play Gtr. 2 part

E G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! Oi!

Gtr. 2

Gtr. 1 tacet

Fig. 1

G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

Oi! Oi! Oi! Oi! Oi! Oi! Oi! See me ride...

Fig. 2

Verse

G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

— out of that sun - set on your co - lour T. V. screen, —
 dir - ty, mean and migh - ty un - clean, I'm — a wan - ted man. —

Gtr. 2 w/ Fig. 2 (x3)
 2° w/ Gtr. 1

G⁵ A G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

Out for all that I — can get, — if you know what I mean. —
 Pub - lic e - ne - my — num - ber one, — un - der - stand? — So

G⁵ A G⁵ A G⁵ E G⁵ A

Wo - men to — the left — of me — and wo - men to the right, —
 lock up your daugh - ter and lock up your wife, — lock up your back — door and

G⁵ A G⁵ E G⁵ A G⁵ A G⁵ E

— run for your life. — ain't got no gun, — ain't got no knife, —
 The man is — back in town, —

(2°) w/ Gtr. 1

TAB

1	3	2	1/4
2	0	2	1
2	0	2	2
0	3	0	0

G⁵ A

don't — you start no fight. — 'Cause I'm
 so don't — you — mess me 'round. —

Gtrs. 1+2

TAB

3	2
0	0
0	0
X	0
3	

Chorus

A G⁵ E A G⁵ E

T. N. T. I'm dy - na - mite. (T. N. T.) And I'll win the fight.

Gtrs. 1+2

TAB 2 2 0 3 1/4 (1) 2 2 0

A G⁵ E

(T. N. T.) I'm a pow - er load. (T. N. T.) Watch me ex - plode.

G⁵

A

TAB 2 2 0 3 1/4 (1) 2 2 0 0 0 2 0 3

1.

E

G⁵

A

G⁵

A

G⁵

E

G⁵

A

G⁵

A

G⁵

E

I'm

Gtr. 3 (elec.)

f w/dist. full

TAB 2 1 3 2 2 3 1/4 1 3 2 1/4 1

2. **Guitar solo**

A E G⁵ A G⁵ A G⁵ E

Gtr. 3

f

full

full

3 2 0 3 2 0 2 0 4 5 0

12 15 0

Play Gtr. 3 part

Gtrs. 1+2

1 2 2 0 3 2 2 0 2 2 0 1 2 2 0

0 3 0 0 0 0 3 0 3 0 0 0

G⁵ A G⁵ A G⁵ E

full

15 12 15 12 14 14 12 14 14 12 14

3 2 2 2 2 0 3 2 2 0 1 2 2 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0

3 2 2 2 2 0 3 2 2 0 1 2 2 0

Chorus A G⁵ E

full

12-12-15-12-12-12-12-15

12-15-12-15-12-14-12-14-12-14-14-12

3 0 0 X 3

2 2 2 0

3 0 3

G⁵ A

1/2

14-12-14-14

22

0

0 0 X 3

2 2 2 0

3 0 3

Chorus A G⁵ E

T. N. T. Oi! Oi! Oi!

2 2 0

1 2 2 0

3 0 3

Play written part

A G⁵ E

T. N. T. Oi! Oi! Oi!

2 2 0

1 2 2 0

3 0 3

A G⁵ E A G⁵ E

T. N. T. I'm dy - na - mite. (T. N. T.) And I'll win the fight.

TAB: 2 2 0 3 1 2 2 0

A G⁵ E G⁵ A

(T. N. T.) I'm a pow - er load. (T. N. T.) Watch me ex - plode.

TAB: 2 2 0 3 1 2 2 0 0 0 2 2 0

Outro E F F[#] G

Gtr. 3

full full 1/2

5 7 6 8 7 10 8 10

Play Gtr. 3 part

Gtrs. 1+2

TAB: 0 0 1 2 2 0 2 3 3 1 3 4 4 2 4 5 5 3 (0) (0)

G# A* B^b B C⁵ C#⁵ D⁵ E^{b5}

8va-----

full full full full full full full full

T 11 12 13 14 15 16 17 18
 A
 B

T 5 6 7 8 10 11 12 13
 A 6 7 8 9 10 11 12 13
 B 4 5 6 7 8 9 10 11

accel. Free time

E⁵ F⁵ F#⁵ G^{5*} G#⁵ A⁵ B^{b5} B⁵ C^{5*}

8va-----

full full full full full full full full gliss. gliss.

T 19 20 20 21 22 20 21 22 gliss. gliss.
 A
 B 0 0 0 0 0 0 0 0 0

T 14 15 16 17 18 19 20 21 22 0
 A 14 15 16 17 18 19 20 21 22 0
 B 12 13 14 15 16 17 18 19 20 0

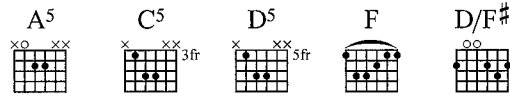
w/ad lib gliss

whole lotta rosie

Words & Music by
Angus Young, Malcolm Young & Bon Scott

© Copyright 1977 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.

Full performance demo: CD 1 track 12
Backing only: CD 2 track 12



Intro ♩ = 155
2 bar count in:

Gtrs. 1+2 (elec.) A⁵ C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

TAB

2	5	7	5	2	2	5	7	5	2
2	5	7	5	2	2	5	7	5	2
0	3	0	5	0	0	3	0	5	0

Play Gtr. 1 part

TAB

2	5	7	5	2
2	5	7	5	2
0	3	0	5	0

Verse C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

1. Wan - na tell _ you sto - ry 'bout a wom'n I know. _

TAB

2	5	7	5	2	2	5	7	5	2
2	5	7	5	2	2	5	7	5	2
0	3	0	5	0	0	3	0	5	0

C⁵ D⁵ C⁵ A⁵ C⁵ D⁵ C⁵ A⁵

Ah, when it comes to lov - in', _ she steals the show. _

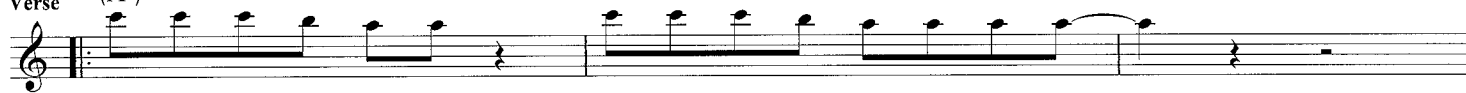
TAB

2	5	7	5	2	2	5	7	5	2
2	5	7	5	2	2	5	7	5	2
0	3	0	5	0	0	3	0	5	0

Gtr. 1 w/Fig. 1 (x7)
Gtr. 2 w/Fig. 1a (x7)

Verse

(A⁵)



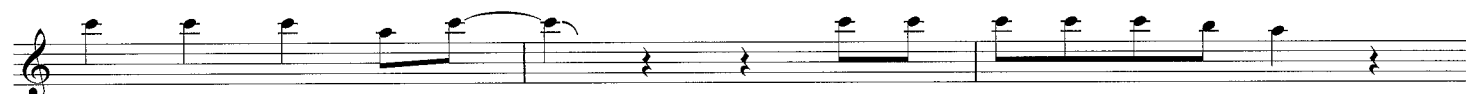
Nev - er had a wo - man, nev - er had a wo - man like you, —
Ho - ney you can do it, do it to me all night long, —



do - in' all the things, do - in' all the things you do. —
on - ly one who turns, on - ly one who turns me on. —



Ain't no fair - y sto - ry,
All through the night - time

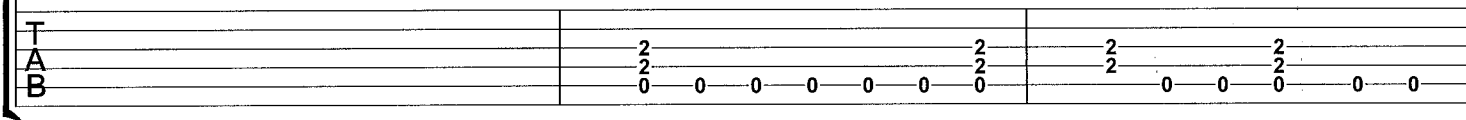


ain't no skin and bones, — but you give it all you got,
and right a - round the clock, — to my sur - prise,



weigh - in' in at nine - teen stone. — You're a whole lot - ta }
Ro - sie nev - er stops. She was a whole lot - ta }

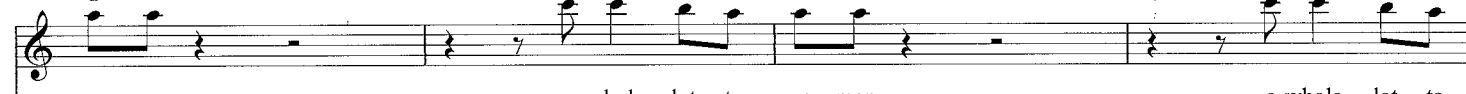
Gtrs. 1+2



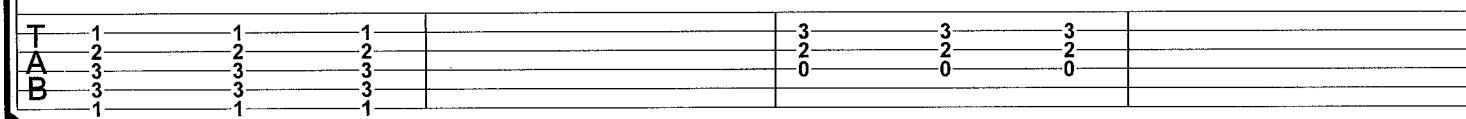
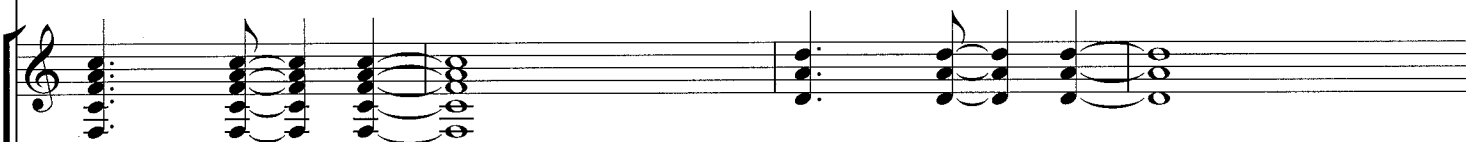
Chorus

F

D⁵



wo - man, a whole lot - ta wo - man, a whole lot - ta



A⁵ G⁵ A⁵ G⁵

Ros - ie, whole lot - ta Ros - ie, whole lot - ta

TAB

2 0 3 2 0 3

2 0 3 2 0 3

0 0 3 0 0 3

A⁵ G⁵ 1. D/F# G⁵ D/F# G⁵

Ros - ie, and you're a whole lot - ta wo - man.
(1° only)-----

TAB

2 0 3 2 0 3 3 2 3 2 3 4

2 0 3 2 0 3 3 2 3 2 3 4

0 0 3 0 0 3 3 2 3 2 3 4

A⁵

Oh,

TAB

2 2 2 0 3 0 5 0 3 0 2 0 0 2 0 0 2 0 3 0 5 0 3 0

2 2 2 0 3 0 5 0 3 0 2 0 0 2 0 0 2 0 3 0 5 0 3 0

0 0 X 0 2 X 0 2 0 3 0 5 0 3 0 0 2 2 X 0 2 X 0 2 0 3 0 5 0 3 0

2. D/F# G⁵ D/F# G⁵

you're a whole lot - ta love.

Gtr. 3 (elec.)

Play Gtr. 3 part

Gtr. 1 w/ Fig. 1 (x8)
Gtr. 2 w/ Fig. 1a (x8)

First system of musical notation. The top staff is a treble clef with a melody of eighth notes. The bottom staff is a guitar tablature with fret numbers 5, 7, 5, 7, 5, 7, 5, 8, and a series of 'full' (full barre) markings indicated by upward arrows on fret 8.

Second system of musical notation. The top staff continues the melody. The bottom staff shows fret numbers 8, 8, 8, 8, 8, 8, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8.

Third system of musical notation. The top staff continues the melody. The bottom staff shows fret numbers 7, 10, 7, 8, 7, 10, 7, 8, 7, 10, 7, 8, 8, 10, 8, 10, 7, 9, 7, 5, 7, 5, 7, 5, 7, 5, 4, 7, 5, 7, 13-15.

Fourth system of musical notation. The top staff includes a fermata (F) and a D5 chord. The bottom staff shows fret numbers 15, 7, 5, 8, 8, 7, 5, 7, 5, 8, 5, 7, 8, 7, 5, 7, 5, 7, 5, (5).

Gtrs. 1+2

Fifth system of musical notation. The top staff shows a treble clef with a melody of eighth notes. The bottom staff is a guitar tablature with fret numbers 1, 1, 1, 2, 2, 2, 3, 3, 3, 0, 0, 0, 1, 1, 1.

The musical score for 'The Wind' by The Beatles is presented in three systems. The first system shows the guitar part (treble clef) and the bass part (TAB). The guitar part features a melodic line with a wavy line above it, and the bass part features a rhythmic line with a wavy line above it. The second system shows the guitar part (treble clef) and the bass part (TAB). The guitar part features a melodic line with a wavy line above it, and the bass part features a rhythmic line with a wavy line above it. The third system shows the guitar part (treble clef) and the bass part (TAB). The guitar part features a melodic line with a wavy line above it, and the bass part features a rhythmic line with a wavy line above it.

Musical score for "The Wind" by The Beatles, featuring guitar and bass parts. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of four measures of eighth-note patterns with tremolos. The bass part is in bass clef and consists of four measures of whole notes, with the final measure containing a complex chordal figure. A "P.M." marking is present between the guitar and bass staves.

Gtr. 1 w/Fig. 1 (x8)
Gtr. 2 w/Fig. 1a (x8)

The musical score for "The Rose Tree" is presented in two staves. The top staff is a treble clef staff containing the melody, which includes a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a guitar accompaniment staff, indicated by the "T" (treble) and "B" (bass) clef labels on the left. It shows chords and fingerings for the left hand, with numbers 5, 7, and 8 indicating specific frets. The melody consists of a series of eighth and quarter notes, while the guitar accompaniment provides a rhythmic and harmonic foundation with chords and fingerings.

8va

TAB (5) 20 20 20 20 17 20-17-20 17 20-17-20 17 20-17

(8)

TAB 20 17 20-17-20 17 20-17-20 17 20-17-20 17 20-17 20 17-20-17 20 17 20-17-19 17 20-17 19

(8)

TAB 17 17-20-17 19 17-20-17 19 17-20-17 19 17-20-17 19 17-20-17 19 17-20-17 19 17-17

Oh, — you're a whole lot - ta

TAB 7 5 7 5 7 7 5 (5) 0 0 20 20 20 20 (20)

Chorus

F⁵ D⁵

wo - man, a whole lot - ta wo - man, whole lot - ta

TAB 1 2 3 3 1 3 2 0 3 2 0 3

Gtrs. 1+2

Gtr. 3 tacet

TAB 1 2 3 3 1 3 2 0 3 2 0 3

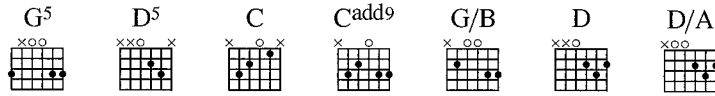
Play Gtr. 1 part

you shook me all night long

Words & Music by
Angus Young, Malcolm Young & Brian Johnson

Full performance demo: CD 1 track 13
Backing only: CD 2 track 13

© Copyright 1980 J. Albert & Son Pty. Limited.
All Rights Reserved. International Copyright Secured.



Intro ♩ = 118
2 bar count in:

Gtr. 1 (elec.) G⁵ D⁵

w/medium amp gain

Play Gtr. 1 part

Gtr. 2 (elec.)

w/low amp gain

G⁵ D⁵

Gtr. 1 G⁵ C G⁵ C G⁵ D⁵ G⁵ 1. D⁵ G⁵ D⁵

2. D⁵ G⁵ D⁵ Verse G⁵ C G⁵ C G⁵ D⁵

1. She was a fast ma - chine, she kept her mo - tor clean, she was the
 (2.) double time on the se - duc - tion line, she was one

(2^o) w/Gtr. 2

T	3	3	3	3	3	1	1	1	3
A	0	2	0	2	0	0	0	0	2
B	0	0	0	0	0	2	0	2	0
	3		3		3	3	3	3	3

G⁵ D⁵ G⁵ D⁵ G⁵ C

best of damn wo - man that I've ev - er seen. She had the sight - less eyes tell - in'
 of a kind, she's just mine all mine, Want - ed no ap - plause just an -

T	3	3	3	3	3	3	1
A	0	0	0	0	2	0	0
B	0	0	0	0	0	0	2
	3	3	3	3	3	3	3

G⁵ C G⁵ D⁵ G⁵ D⁵ G⁵ D⁵

me no lies, knock - in' me out with those A - me - ri - can thighs. Tak - in'
 -oth - er course. Made a meal out - ta me and came back for more. Had to

T	1	1	3	3	3	3	3
A	0	0	0	0	0	2	2
B	2	0	2	0	0	0	0
	3	3	3	3	3	3	3

G⁵ C G⁵ C G⁵ D⁵ G⁵

more that her share_ had me fight - in' for air._ she told me to come_ but I was
cool me down to take an - oth - er round,_ now I'm back in the ring_ to take an -

Gtr. 2 (1°)

TAB

3	1	1	1	3	3
0	0	0	0	2	0
0	2	2	0	0	0
3	3	3	3	3	3

TAB

3	1	1	3	3	3
0	0	0	2	2	0
0	2	2	0	0	0
3	3	3	3	3	3

D⁵ G⁵ D⁵ G⁵ C G⁵ C G⁵ D⁵

al - rea - dy there._ 'Cause the walls start shak - in', the earth was quak - in', my mind
-oth - er swing... 'Cause the walls were shak - in', the earth was quak - in', my mind

TAB

3	3	3	3	1	1	1	3
0	2	0	2	0	0	0	2
0	0	0	0	2	2	2	0
3	3	3	3	3	3	3	3

TAB

3	3	3	3	1	1	3	2
0	2	0	2	0	0	2	3
0	0	0	0	2	0	0	2
3	3	3	3	3	3	3	0

G^5
 C^{add9}
 G/B
 D
1.
 C^{add9}

shook me all night long.

TAB 1: 3 3 0 3 0 3 0 2 3 2 0 2 0 0 0 2 3
 TAB 2: 3 3 0 2 3 0 2 0 0 0 0 0 0 0 2 3

G/B
 D^5
2.
(D)
 C^{add9}
 G/B

2. Work - in' And knocked me out babe.

TAB 1: 0 3 0 3 0 3 2 2 0 0 2 3 0 3 3 3 0
 TAB 2: 2 0 0 0 0 0 0 0 0 0 2 3 2 0 0 0

G⁵ Cadd9 G/B D Cadd9

You shook me all night long,

3 3 3 3 3 3 2
0 0 0 0 0 0 3
3 3 0 2 3 2 0 0 2 3

G/B D G⁵ Cadd9 G/B D

you had me shak - in' ba - by. You shook me all night long.

3 3 3 3 3 3 2
0 3 0 3 0 3 3
2 3 3 0 2 3 2 0 3 3

3 3 3 3 3 3 2
0 0 0 0 0 0 3
3 3 0 2 3 2 0 0 2 3

G⁵

D/A

You shook me.

Solo

G⁵C^{add9}

G/B

D/A

Well you took me.

Gtr. 3 (elec.)

w/medium amp gain

full

1/2

Play Gtr. 3 part

Gtrs. 1+2 (combined part)

Cadd9 G/B G⁵ Cadd9

P.M.-----

1/4 1/4

G/B D Cadd9 G/B 8va-----

full full full full

G⁵ Cadd9 G/B D Cadd9

(8)

full full full full

G/B G⁵ Cadd9 G/B D

(8)

TAB

17 15 15 (15) 15 18 19 17 15 17 15 18 15 15 18

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

2 0 3 3 0 2 3 2 0

Cadd9 G/B G⁵ Cadd9

You real - ly took me in. You shook me all__

(8)

Gtr. 1

Gtr. 3 tacet

Play Gtr. 1 part

TAB

17 17 15 17 19 17 15 17 15 15 17 15

3 3 0 0 0 3 3 0 0 0 0 0 0 0 0

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 2 3 2 0 2 3 0 2 3 0 2 3 0 3

G/B D Cadd9 G/B

— night long. Ah

TAB

0 0 0 0 2 0 0 0 0 0 2 3 2 0 0 0

G⁵ Cadd9 G/B D Cadd9

You, shook me all night long.

TAB

3 3 0 0 0 0 2 3 0 0 3 0 2 0 0 0 0 2 3 0 0 0 0 2 3

G/B G⁵ Cadd9 G/B D

Yeah, _ yeah, _ you _ _ _ _ _ shook me all _ _ _ _ _ night _ _ _ _ _

TAB

Cadd9 G/B G⁵ Cadd9

_ _ _ long. _ _ You real - ly got me in. You _ _ _ _ _ shook me all _ _ _ _ _

TAB

CD track listing

Disc 1

Full instrumental performances (with guitar)...

- 1 **back in black**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd
- 2 **dirty deeds done dirt cheap**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 3 **for those about to rock
(we salute you)**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 4 **hells bells**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.
- 5 **highway to hell**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 6 **it's a long way to the top
(if you wanna rock 'n' roll)**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 7 **let there be rock**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 8 **rock and roll ain't noise
pollution**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd
- 9 **rock 'n' roll train**
(A. Young/M. Young) Leidseplein Presse B.V.
Administered by J. Albert & Son Pty. Ltd.
- 10 **thunderstruck**
(A. Young/M. Young) J. Albert & Son Pty. Ltd.
- 11 **t.n.t.**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 12 **whole lotta rosie**
(A. Young/M. Young/B. Scott) J. Albert & Son Pty. Ltd.
- 13 **you shook me all night long**
(A. Young/M. Young/B. Johnson) J. Albert & Son Pty. Ltd.

Disc 2

Backing tracks (without guitar)...

- 1 **back in black**
- 2 **dirty deeds done dirt cheap**
- 3 **for those about to rock
(we salute you)**
- 4 **hells bells**
- 5 **highway to hell**
- 6 **it's a long way to the top
(if you wanna rock 'n' roll)**
- 7 **let there be rock**
- 8 **rock and roll ain't noise
pollution**
- 9 **rock 'n' roll train**
- 10 **thunderstruck**
- 11 **t.n.t.**
- 12 **whole lotta rosie**
- 13 **you shook me all night long**

To remove your CD from the plastic sleeve,
lift the small lip to break the perforations.
Replace the disc after use for convenient storage.

**play guitar with the CD backing tracks
and the matching music book**

**back in black
dirty deeds done dirt cheap
for those about to rock
(we salute you)
hells bells
highway to hell
it's a long way to the top
(if you wanna rock 'n' roll)
let there be rock
rock and roll ain't noise pollution
rock 'n' roll train
thunderstruck
t.n.t.
whole lotta rosie
you shook me all night long**

what you get in this pack...

on the CD

**two specially recorded 'soundalike'
backing tracks of each song...**

- 1 full demo with guitar showing
you how the song should sound.**
- 2 backing track without guitar for you
to play along with on your own guitar.**

in the music book

**music, chords and lyrics.
learn the guitar part from the tab
or the standard notation.**

play guitar with...
over 80 bands & artists
...collect the whole series
of book + CD titles



Wise Publications
part of The Music Sales Group
AM998052
www.musicsales.com

ISBN 978-1-84938-159-8



Cover photograph © Rob Verhorst/Rea

TinyA - 2010